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## THE ARCHITECTURAL EXHIBITION.



L OYAL interest in the architectural exhibition exceeded expectations. Just in what an architectural exhibition would consist was not widely known, but it proved by no means exclusively technical. And in many artistic qualities shared attention with the Salmagundi Club, exhibiting at the same time. The committee very wisely made the gallery, by judicious hanging, attractive to the eye, and thus lured into the enclosure a large and unsuspecting public, after which the works spoke for themselves.

The exhibition was confined to elevations. These, both in color and black and white, were, for the most part, creditable examples of technical skill, and in many instances had the artistic value of pictures, but, unfortunately, only about half the works sent could be hung, for lack of space.

Through the courtesy of the Century Company, which contributed fifteen views, the architect most thoroughly represented was Mr. H. H. Richardson. As an independent contributor, Mr. Richardson sent four views of his design for the Albany Cathedral. As is well known the design was not accepted. From whatever consideration that influenced those who had the matter in charge, it is to be regretted. To say this is by no means to discredit the design of Mr. Richard Gibson, the façade of which is one of the interesting works in the exhibition. But nothing of the rank which Mr. Richardson's work easily attains has ever been produced in this country. It is to be referred, as so much of his work, to the Romanesque, but lightened varied and enriched by a fertile unworn fancy. Two towers flank the entrance, and a central tower rises above the transept. All are low and rich with ribs and mouldings. The view from the front, which gives the towers in a cluster with their numerous lines is very lovely, and, if one may use the term in this connection, more sympathetic than Gothic architecture ever gives us. But from every point of view one gets this sense of richness and spontaneity, an impression resulting purely from construction, and owing nothing to ornamentation. Arcades bind the side entrances with the front. In the rear a series of octagonal chapels encircle the apse.

Although the cathedral is beyond everything the chief work shown, it is Mr. Richardson's less conspicuous work that is, after all, the most valuable. The demand in this country is not so pressing for cathedrals as it is for country churches, railway stations and town halls. The Albany Town Hall, if in an older country town, Rouen or Moscow for example, would be a very good instance of that civic pride that has enriched Europe. It seems a sort of lucky chance that it is in Albany. The old-world look the drawing has increased by the genial sympathy of Mr. Harry Fenn, the artist, who has thrown in a winter scene with Russian sleighs. The front has a single gable and a rich window beneath, the upper part being more conspicuous than the entrance. At one side is a tall ribbed tower, massive almost to the top, where it is lightened by a low-pointed and perforated lantern. The hall has a rugged, almost a feudal aspect below, but above becomes suave and even elegant. In a separate drawing is the low tower attached to the other end of the building by which the ascent is made. This work is masonry of the simplest description, but more effective as a detail. Framed with the country church of McKim, Meade & White, with its quaint clock tower, rumbling nave, and constructive lines almost naive in their informality, is the railway station at Easton. This has the same sort of freedom from convention which belongs to the country landscape and adjusts so readily with the picturesque. The shed spreads out broad and low, and the entrance is through a commodious arched vestibule covered with a low-pointed roof. The solid work is of rough stone, and in the detail rendered on the same page, the wall facing the track has large stone arches in which are seats. There are several different views of the exterior and interior of the Converse Library at Malden, Mass., but one of these is a pier and arch, the former a group of round columns flanking inner square columns with richly wrought capitals supporting a low arch. The interior view is of a fireplace and mantel. The latter of stone rests on solid brick masonry. The stone appears in a sense as capitals, and these are carved, the Arbutus making the ornament, interspersed by Latin and significant text. The arrangement of this ornamentation, which is brought out with more or less prominence, gives a sense of spontaneity very delightful. It is because Mr. Richardson's work

shown relates to that class of buildings which a country as vast as ours requires in every town and hamlet, that his contributions are particularly valuable. It is only when there is something of moment to be done that the average citizen realizes that architecture is of consequence, but, meanwhile, putting up of buildings goes on, and a legion of opportunities is lost.

There is another thing which architects possess in different degrees that the exhibition makes evident. This is the adaptation of structure to landscape, and of those who show themselves most skillful is first Mr. Theophilus Chandler. He exhibits several country houses, each on elevated, exposed positions. The most strikingly original of these has, for its lower story, a wall that suggests defence in its sturdiness and strength. This broadens at the base and lays hold on the ground. Openings pierced served as windows, and the entrance is through a broad arch. Above is a parapet serving as a promenade, and in the center the upper stories with coquettish details gaily rise. In another and larger villa there is a square tower which overlooks the slope. This rests on a circular foundation which follows at the base the line of the slope. Above, the wall is broad enough to serve as a balcony. In still another villa, perched on a knoll, buttresses that contribute greatly to its picturesqueness are used, but one mistrusts their architectural utility. "Overbrook," another residence by Mr. Chandler, has other distinctions. One of these is the manner in which the architecture suggests the interior arrangement, and how this serves also the purpose of ornament. Small oblong windows follow the lines of the staircases. These are filled with stained glass, and their oblique parallel lines make bands of broken color in the wall.

Mr. Bruce Price sends a graceful design for an overhanging half-timbered cottage, intended for the romantic scenery around Wilkesbarre. No style could be more suitable for country homes than such modifications of Brittany architecture, and suggestions from Chester streets. There is a watering-place variety that may be referred to it, in which perkiness takes the place of quaintness and eccentric manifestations of up-ended glass bottles and bits of colored glass, imbedded in mortar, for the richness of timbered work.

The marine villa has a chance to establish something definite the uncertain winds and weather of the sea coast demand; of this, the exhibition furnished various evidences. Mr. H. Edwards Ficken exhibited a small plaster of Paris model for a villa at Monmouth Beach. The roof enclosed the whole structure, the conical roof of the tower making a part of it. The piazzas fall within, and are as sheltered as arcades. Such arrangement gives the extent of open space a country house demands, and at the same time the necessary protection from ocean breezes. The promenades are also brought into the general construction by an outer wall.

A straw that may be plucked from the exhibition was the absence of Queen Anne, that force being now all spent. English influence, however, prevailed in many instances. A large gabled half-timbered house by Messrs. Cabot & Chandler, of which two views were sent, and excellent examples of water-color work, is designed for Virginia. If the landscape, which the drawing rendered, was exact, there is some incongruity between the house and its setting, but one must not take the artists' possible fancy too literally. Mr. W. R. Emerson keeps closely to English rural architecture in a low rambling house, the entrance of which is under a low, broad arch that makes an enclosed recess into which the house doors open. To the eye the picturesqueness of the house is delightful, but it is doubtful if our climate does not demand a more open and expansive sort of architecture. Mr. R. R. Robertson's country house has much of the same charm in its procession of picturesque roof lines, but one insensibly feels greater freedom of movement in the interior. Mr. John Calvin Stevens and Mr. George E. Harney, each send attractive marine and country villas.

The town houses are neither so numerous nor so attractive. There are several blocks of town houses that are suggestive. Mr. Brown Lord sends two groups of small houses. These have been erected in New York City and the variety they have given to the blocks, of which they form a part, are their color and the pleasing qualities of the architecture. In one group the upper stories are recessed, which gives a certain privacy to the chambers and affords a sort of upper balcony that can be utilized in pleasant weather.

Almost the only single city houses were from Chicago, in elaborate water-color drawings. One of these by Burnham & Root, was noticeable from a skillful arrangement of the corner, where the roof merged into a half conical tower chamber, a diversion of

the roof lines very agreeable. Below, the vestibule became a half-open arcade inside the lines of the house, which gave privacy and a sense of protection that the attached and more exposed vestibule does not give.

The public buildings that make part of the exhibition, interesting as they are, do not concern us as much. There were but few interiors. Messrs. Cabot & Chandler sent a low, studded hall, paneled in small square panels, with spacious stair and landings. A hall interior by Mr. C. A. Gifford has the fireplace in the corner, and the stairs winding up behind; owing to some vagueness in the drawing, the panel above the mantel does not define its intent, while it has the appearance of a window the situation renders this scarcely possible. Mr. George E. Harney, in an interior, showed a beautiful mantel resting on two fluted columns, with a horizontal panel above, flanked by two smaller fluted columns. There are a number of suggestive mantels offered. Mr. H. H. Richardson's mantel in the reading room of the Converse Library, at Malden, Mass., has plain brick fire-facings that make the supports on which the stone capitals rest that support the cross-piece. These capitals are ornamented with the May-flower mingled with Latin text, and the ornament is now in bold relief and again almost flush with the stone. Mr. Bruce Price has a stone mantel with beautifully carved Renaissance design surrounding the word Salve. This is inclosed in a brick high-work. In another interior the same architect builds out his work, resting it on slender pillars and binding it to the main wall by settles. Mr. H. Edgar Hartwell makes panels of his fireplaces and mantels. In one of these the grate is enclosed in a circle, and above is a square panel.

The Delmonico ball-room, by Messrs. Brunner & Tryon, was seen in the delicate water-color drawings. The decoration, as seen in the Moorish arches supporting the gallery, and the room is lighted by pear-shaped globes of opalescent glass, suspended. A large studio interior of the palatial sort, with half-vaulted timbered roof and surrounding gallery, was sent by Mr. S. How, of Cincinnati. The work is of a much more ambitious sort than we can hope to see here, but as a pen and ink drawing of elaborate detail, it attracted great attention.

There were but few sketches of furniture. Those, for the most part, were from Mr. Francis H. Bacon. Among them were two sideboards, one for Mr. John Hay was low with side cabinets heavily bound by metal hinges and clasps. An upright piano supported a shelf for music, which must be very convenient, except when the interior of the piano must be investigated or increased sound desired. Mr. Bacon's work included chamber furniture, dressing tables, hall cabinets and library tables, providing underneath convenient receptacles, but it seemed to be utilizing the necessary space that the feet would require if the tables were demanded for service. An interesting round table with inlaid band of ornament, was supported by three stout, square posts. These, however, were richly ornamented, and, in fact, gave the table its distinction. It is a great pity more work of this sort was not shown, since every one is more or less directly interested in furniture. M. G. H.

## DINING-ROOM FURNITURE.

ON the opposite page we give a design by S. N. Small for dining-room furniture. The general outlines are after the Colonial style, and some of the details and carvings used are after the Italian Renaissance. The sideboard, table and chairs, made of mahogany, finished dark and with a high polish. The dado and mantel, of quartered oak with large figure and finished a light antique color, "dead polish." The sideboard trimmings of brass, and the panels in top, of beveled mirrors, etc.; chairs, upholstered and covered with embossed leather, decorated in colors to harmonize with woods used. Beveled mirror-plates in mantel. Fire-frame and grate of iron and brass-facing of two-inch amber-colored tile. Bracket jets of hammered and bent brass, with colored globes, etc.

CURIOUS PAINTED CEILING OF THE 14TH CENTURY.—This ceiling, in the church of S. Francesco at Lodi, is thus described by an old writer: "The dome of heaven forms the chief motive of the design. A framework surrounds the different compartments, and is so disposed that an opening is left in the center, and afterwards covered by a curtain in a charming variety of colors. Four windows in the lateral field are veiled by a fanciful trellis-work, with graceful changes of design. Strange configurations are produced by lines linked together inextricably, in one instance by triangles crossing each other, in another by rectangles, variously colored, and including a cross as a common center."